DOCUMENT RESUME

ED 151 272 SO 010 722

TITLE	Survey of World Art: Instructional Guide and Resource.
INSTITUTION	Montgomery County Public Schools, Rockville, Md.
PUB DATE	77
NOTE	72p.; For a related document, see SO 010 721
EDRS PRICE	MF-$0.83 HC-$3.50 Plus Postage.
DESCRIPTORS	Aesthetic Education; *Art; Art Activities; Art Appreciation; *Art Education; Art Expression; Comparative Analysis; *Course Objectives; Course Organization; Cultural Enrichment; *Cultural Factors; Curriculum Guides; Educational Resources; Fine Arts; Global Approach; Humanities; Instructional Materials; Learning Activities; Secondary Education; Teaching Guides; Teaching Methods; *Unit Plan; Visual Literacy

ABSTRACT

The guide is designed to help high school art teachers develop an introductory art survey course which focuses on the basic elements and theoretical principles of art products from prehistory through the present day. A major objective of the course is to help students analyze the relationships between art and society and between the artist and his/her culture. Teaching techniques emphasize class discussions, demonstrations, studio experiments, and research. There are three parts to the course: a chronological overview of major styles and periods of world art; study of the "language of vision" through systematic analysis of recurring themes and comparison of styles and structures; and individual student research on a particular style, artist, art form, or period. Field trips, guest lectures, and print and audiovisual resources are suggested to supplement the unit activities. The guide contains sample units based on concepts in each of the three course categories. Each unit identifies the basic concept, a learning objective, instructional suggestions, assessment measures, bibliographic resources, and an activity to correlate the unit with the overall program. Appendices contain chronologies of Western and non-Western art and a tabular description of American Indian cultures and their art products. (Author/AV)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED151272

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Donald L. Hymes

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

SURVEY OF WORLD ART

SO 010 722

Montgomery County Public Schools
Rockville, Maryland

Copyright 1977
by the
Board of Education of Montgomery County
Rockville, Maryland

TABLE OF CONTENTS

	Page
Acknowledgments	v
Introduction	vi
Overview to the Guide	vi
Part I. Overview of World Art	1
Sample Units	1
Part II. Comparative Analysis of World Art	5
Sample Units	8
Part III. Independent Student Research and Study	21
Sample Unit	23
Bibliography	25
Resources	31
Appendix A — Chronology of Western Art	33
Appendix B — American Indian Cultures	49
Appendix C — Chronology of Non-Western Art	53

ACKNOWLEDGMENTS

The preparation of this guide acknowledges those important components of art education which relate to the past accomplishments of artists, architects, and craftsmen and to the further development of the student's sense of aesthetics. The value of related studio art experiences and of an interdisciplinary approach to art education is also recognized.

Appreciation is expressed to those who served as readers and to others who offered suggestions which contributed to the final work.

Various portions of the content of this instructional guide were prepared by:

John Andrus, Art Teacher, Col. Zadok Magruder High School
Daniel O'Boyle, Art Teacher, Eastern Junior High School

with contributions by:

Esau Motovich, Art Teacher, Bethesda-Chevy Chase High School

The planning, coordination, and final draft by:

Emil Hrebenach, Coordinator of Secondary Art, Division of Aesthetic Education, Department of Curriculum and Instruction

SURVEY OF WORLD ART

INTRODUCTION

This instructional guide represents an initial effort to provide a broad introduction to the world of art, for students having exploratory work in the studio as well as for those who do not. Written for the high school art teacher, this course is divided into three segments and proceeds from the general to the particular. It is neither exhaustive nor absolute. Those who prepared it intended that it be descriptive rather than prescriptive. Therefore, the teacher should feel free to modify the activities that have been suggested and/or develop others to meet the needs of students.

The first segment of the course presents a brief but vast panorama of the results of our creative expression, from our earliest known beginnings to the present day, to help the student begin to see the scope of art and to conceptualize the time relationships necessary for historical dimension.

The second segment and main body of the course introduces the student to the language of vision through systematic analysis of works of art in terms of recurring themes, comparison of styles, and underlying structures (the basic elements of art and the principles of design), with the emphasis placed on the student's ability to better comprehend works of art. Theme, style, and structure will be related to social characteristics and to other art forms of a period, with emphasis placed on the student's ability to begin to see how art works are significant reflections of the cultural milieu from which they spring.

The third segment of the course provides for individual interests by allowing the student the opportunity to investigate in some depth a particular style, artist, art form, or period of art. The student may elect to prepare a paper or presentation on a selected subject or demonstrate selected media or techniques with a studio production.

A textbook, numerous reference books, films, filmstrips, slides, and reproductions will provide for course continuity and variations in student interest. Field trips to local galleries and museums, guest lecturers, and circulating exhibits will supplement the instructional resources for this program.

Depending on the extent of student interest, this course may be combined with a survey of music, literature, drama, or dance in cooperation with appropriate departments. When offered for a single semester, course content should be modified to present a more condensed survey or to concentrate on a single area of emphasis such as Impressionism, African art, or symbolism in art.

Additional project ideas and art concepts are available from the Art Concepts and Activities Bank.

OVERVIEW

This elective course is intended for all high school students, Grades 9-12, with an interest in viewing, discussing, and exploring the varied forms of drawing, painting, sculpture, prints, crafts, and architecture which are considered a significant part of world art. No prerequisites are necessary; and the course may be offered for one semester at one-half credit or for one year at full credit.

This course of study is designed to offer the student the means by which he/she can demonstrate an understanding of the basic elements and theoretical principles of art as they are discovered in art products from our earliest known beginnings to the present day. The student will be better prepared to analyze the relationships between art and society, and between the artist and his/her culture, by studying and analyzing the art product. Through class discussions, demonstrations, studio experiments and research, students will develop a sensitivity to creative and aesthetic values within our environment and acquire an openness to viewing the world and art, as it was and as it is now. Students will approach an understanding of art as being significant social statements of certain periods in history.

Upon completion of a full year of studying world art, the student should be able to meet the following objectives as set forth in the *Program of Studies*. The student should be able to:

- produce a research paper dealing with a selected style or some aspect of a period of art
- group selected works of art with other art forms of the same period
- describe the conceptual and intuitive modes of investigation commonly employed by the artist
- identify architectural or craft styles that are representative art forms of particular periods
- identify, by naming the artist, several art works of significant art periods
- identify several American artists who are representative of the major movements in American art
- demonstrate the mastery of a basic vocabulary for art history and criticism
- identify the media and processes employed in significant works of art
- select and discuss the contribution to the art world of an art historian, an art critic, or a museum director
- describe the functions of art museums and galleries
- name and summarize in a short paragraph several outstanding art history books

In addition, the student will have acquired some foundation for being able to:

- demonstrate an appreciation for various styles or periods of art by voluntarily referring to periodicals or texts on an art subject of interest, by visiting local galleries or museums, or by speaking rationally in behalf of or in opposition to the public support of art
- demonstrate an elementary knowledge of the scope of world art and of the structural or thematic elements present in selected works of art by making appropriate references during discussions or seminars
- compare two selected works of art on the basis of expression, theme, and structure
- analyze a work of art in terms of theme, style, structure, and expressive quality

These course goals and objectives will meet those MCPS Goals of Education which provide that the school must help each student gain:

- knowledge of the nature of the creative . . . arts
- experience with a wide variety of art forms
- a perspective for developing his/her own aesthetic criteria and tastes
- understanding of the contribution of the arts to human communication

This course is intended to support the interests of all students who desire to know more about art with the option of engaging in studio activity during the last part of the course. In general, the Survey of World Art will be considered from the following point of view:

> The art education process provides the student with the opportunity to develop aesthetic awareness, critical thought, and cultural understanding through sensory exploration of the natural and created environments. The student will use these sensory experiences, enhanced by feelings, imagination, creativity, and art techniques, to form the basis for art activities.
>
> Aesthetic awareness, critical thought, and cultural understanding share equal importance with art production in the art education process. The student develops an appreciation of art through contact with works of art, the student's own art form, peer art, and masterworks of art. Through comparison, the student learns to make critical judgments about the quality of works of art encountered. Through the awareness of differing periods and styles in art, the student develops a sense of history and becomes aware of the individual's place in time and in society.
>
> Art education permits the student to experiment with art media and provides a variety of art forms for study. Through such experimentation and study, the student becomes better able to translate remembered experiences into a symbolic, visual language as well as to interpret that language in

aesthetic terms. Art becomes both a source of self-realization and a way of communicating with others. By engaging in the art process, the student develops the skills and techniques needed to make a visual statement. In addition, the student learns to interpret the meaning of art work created by others and engages in problem-solving and divergent and creative thinking through participating in "open-ended" art projects. Within the framework of art education, the student explores the elements of art and principles of design, using these elements with more complexity as he/she advances in the art program.

The learning and production tasks in the art program are developmental; thus, the art program K-12 covers many of the same art concepts at different levels of complexity — varying according to media, motivation, and sophistication of the student's knowledge. Vocabulary building begins in kindergarten and increases in scope and complexity until the student is able to make meaningful statements about art.

The art program enables the student at all grade levels to become aware of art career possibilities and presents more specific career information at the secondary level. Even those students who will not pursue art as a vocation may well enjoy it as an avocational interest.

The art education process will enrich the lives of most students by expanding their aesthetic awareness, understanding, and appreciation of art. As they become increasingly more discriminating viewers and consumers of art, aesthetic awareness will reveal itself in the decisions they make about their visual environment.

NOTE: The teacher may find in the Resources section of each unit, and in the general Bibliography, the titles of books no longer included in *Books in Print*. They are nevertheless listed because they are considered outstanding references, and some teachers may still have access to them.

I. OVERVIEW OF WORLD ART

The first segment of the course is a brief chronological overview of the major styles or periods of world art, which may be presented with slides, film, reproductions, and charts. A textbook and numerous reference books will provide for course continuity and variations in student interest. Field trips to art galleries and museums, guest lecturers, and circulating exhibits will supplement the instructional resources for this segment. Students may be assigned readings and assume responsibility for researching a particular art period or movement in order to serve as a resource during class discussion. It must be emphasized that the chronological outline and the activities for this unit are merely suggested. The teacher should feel free to modify or develop others to meet student needs.

SUGGESTED UNIT OBJECTIVES

Upon completion of this segment of the course, the student should be able to:

identify specific factors that influenced the style of Western art (See sample unit.)
discuss the development of major art and architectural styles with reference to derivative sources and social needs
demonstrate a knowledge of several periods and styles of art
demonstrate a knowledge of techniques associated with a period of art
identify architectural or craft styles that may be the representative art forms of particular periods
identify art work from several significant periods of art
demonstrate the use of a basic vocabulary for art history and criticism
identify the style of selected works of art in terms of the period in which they were produced

SAMPLE UNITS

SOURCES FOR ART

CONCEPT: *Why do we create objects that we call art?*

OBJECTIVE: Review the development of major art and architectural styles with reference to derivative sources and social needs.

SUGGESTIONS FOR INSTRUCTION:

With slides and reproductions, trace the development of major styles in art and architecture. Show examples of painting, drawing, sculpture, architecture, and crafts, while discussing the following points:

Primitive origins in magic and religion
Decorative aspects in Egyptian art
Idealism of Greeks
Difference between fine art and craft as it has evolved since the Early Renaissance
The art object as a result of a creative experience — self-expression
Distinguish between commercial art, craft, and fine art

Where possible, place reproductions on a bulletin board flow chart of world art. Refer to the chronology in Appendix A.

View and discuss the film *Art: What Is it? Why Is it?*

Students read the first three chapters of *Art as Image and Idea* by Edmund Feldman, and Chapter I of *Art in the Western World,* Robb and Garrison, or similar introduction to art history that discusses the nature of art. Discuss the personal, social, and physical functions of art.

Students assemble magazine clippings showing examples of each of the following:

Finely crafted industrial product
Artisan craft product
Advertising or packaging design
A story illustration
Good architecture
Painting, sculpture, and print
An ordinary building

View and discuss the film *Why Man Creates.*

ASSESSMENT MEASURES:

Write a one paragraph statement on why we create art. Refer to the Chronology of Historic Events in the appendix.

Compare and discuss your assembled reproductions of art and design.

RESOURCES:

Abell, Walter. *The Collective Dream in Art.*
Feldman, Edmund Burke. *Varieties of Visual Experience: Art as Image and Idea.*
Hastie, Reid, and Schmidt, Christian. *Encounter with Art.*
Robb, David, and Garrison, J. *Art in the Western World.*
Art: What Is It? Why Is It? MCPS Film 2239
Why Man Creates MCPS Film 4765

PROGRAM OF STUDIES CORRELATIONS:

Group select works of art with other art forms of the same period.

Identify architectural or craft styles that are representative art forms of particular periods.

Demonstrate an elementary knowledge of the scope of world art and of the structural or thematic elements present in selected works of art by making appropriate references during discussions or seminars.

STYLES OF WESTERN ART

CONCEPT: *The appearance of art has changed significantly during the history of the Western World because of social, scientific, and aesthetic influences.*

OBJECTIVE: Identify specific factors that have influenced the style of Western art.

SUGGESTIONS FOR INSTRUCTION:

Using slides, reproductions, and books, study a variety of ways that Western painting styles have been influenced. Refer to social, cultural, political, and scientific influences such as that of the camera and Japanese prints on Impressionism; that of the Bauhaus and De Stijl philosophy on industrial design, that of existentialism on Cubism, Dada, Surrealism, etc.

Read from Ortega y Gasset's *Dehumanization of Art*. Discuss the chapter on "Point of View in Painting" which deals with changes in the way artists have seen — from Early Renaissance through Expressionism. Demonstrate these theories with the following class activities:

Pick up an object and focus on the form. The eye feels the form. This is a tactile approach to seeing. This is what Renaissance painters did for each object in the painting, whether it was near or far. They organized the painting by using geometrical relationships between each object.

Look to the limits of the visual field; do not focus on any one object. The forms lose their clarity, become flatter. The eye becomes aware of the entire field of vision as being concave or like the inside of a sphere. (What we see, and what the Baroque painter painted, is this hollow space and the surface appearance of things; e.g., Velasquez.) The conclusion is that the focal point has moved away from the object toward the painter (linear perspective).

Now, squint the eyes. This should flatten the field of vision. The objects become blurred and lose their individuality — see any Monet painting. Focal point is closer to artist, further from objects.

The final stage of Ortega's theory is that with Cubism and Expressionism, the artist's point of view has moved past the surface of the eye into the mind. Example, Picasso painted what he knew, not what he saw. Painting is based on an inner reality — an ideal, conceptual relationship of images.

Have students react to slides from different periods and identify or classify the point of view. Determine the appropriate age or century in which the work was created.

Have students choose a style of sculpture, painting, or architecture from the chart in the appendix.

Write a brief report on the influences on that particular style. Influences should include cultural, political, social, philosophical, geographical, etc.

In a class discussion, enter the major factors on a flow chart which the class will create.

ASSESSMENT MEASURE:

Identify several works of art and describe the factors that probably influenced the style of each piece.

RESOURCES:

Bazin, Germain. *The History of Art from Prehistoric to the Present.*
Cheney, Sheldon. *A New World History of Art.*
de la Croix, Horst, and Tansey, Richard. *Gardner's Art Through the Ages.*
Gettings, F. *The Meaning and Wonder of Art.*
Gombrich, E. H. *The Story of Art.*
Hauser, Arnold. *The Social History of Art.*
Janson, H. W. *History of Art.*
——. *History of Art for Young People.*
King, Mary Louise. *A History of Western Architecture.*
Pierce, James S. *From Abacus to Zeus, A Handbook of Art History.*
Riley, Olive L. *Your Art Heritage.*
Robb, David. *History of Painting.*

PROGRAM OF STUDIES CORRELATIONS:

Demonstrate an elementary knowledge of the scope of world art and of the structural or thematic elements present in selected works of art by making appropriate references during discussions or seminars.

Analyze a work of art in terms of theme, style, structure, and expressive quality.

II. COMPARATIVE ANALYSIS OF WORLD ART

This segment of a survey course in World Art is designed to provide students with a variety of ways to look at art and develop a basis for making connections between the art products of various cultures and periods of history. It is intended to help the student become aware of commonalities of style and technique among different periods or schools of art, to recognize recurring themes or categories of subject matter, and to appreciate some of the technical and conceptual problems which have concerned artists at different times.

SUGGESTED UNIT OBJECTIVES:

Upon completion of this segment of the course, the student should be able to master several of the following objectives:

Research the manner in which the archaeologist reconstructs past art and architecture from fragmentary evidence. Examine artifacts in terms of artistic achievements as well as function in the culture. (See sample unit.)

Identify line in works of art from many periods of history, and describe how line works as a vehicle of expression for the artist. (See sample unit.)

Analyze and understand Realism as a painting style. (See sample unit.)

Define the problems inherent in composing the human figure sculpturally and identify some of the various solutions to this problem as evidenced throughout the history of sculpture. (See sample unit.)

Examine and analyze collections of art museums and galleries and formulate a rationale for collecting art. Observe a variety of exhibits and collections. Identify different types of collections and exhibits. (See sample unit.)

Analyze the relationship between the art and architecture of a colony to that of its mother country to show the influence or interaction of one culture with another.

Compare lines such as those found in Lascaux cave paintings, Egyptian hieroglyphics, Oriental brush work, Greek vases, Botticelli, Paul Klee, and contemporary contour drawings to show how lines form symbols and shapes.

Discern a variety of styles by comparing drawings and paintings by artists from many cultures and periods of history.

Describe the expressive qualities in the lines of van Gogh, Munch, Daumier, and Goya.

Analyze several Renaissance paintings and show how their artists used lines to create an illusion of distance.

Compare several landscape paintings to see how lines were used to suggest a restful scene.

Compare several landscapes and seascapes in terms of the artist's use of line to make the scene restful or stormy.

Identify a variety of styles by visiting an art gallery to see drawings, prints, sculptures, and paintings from many cultures and periods of history.

Analyze and describe a still life in terms of its basic shapes to show that an artist may abstract shapes and forms to suit his/her particular interest.

Collect samples of drawings used in advertising to demonstrate how commercial art is related to the fine arts.

Compare drawings, paintings, and/or sculptures by the same artist to show how an artist's idea is realized in his/her work.

Identify in paintings a variety of ways employed by artists to suggest space such as overlapping forms; interpenetration and transparency of forms; relative size of known objects; more or less detail; push and pull of color; placement on the plane; linear perspective.

Analyze ways in which artists have used space to create an image of emotional impact.

Demonstrate the interrelatedness of content, theme, and style of art works of a period of history by grouping selected works of art with other art forms of the same period.

Demonstrate a knowledge of the vocabulary of art criticism by analyzing a work of art on the basis of theme, style, structure, and expressive quality.

Describe the conceptual and analytical modes of investigation used by artists, and refer to examples of modes.

Compare the media and processes employed in significant works of art to determine how they influence the nature and structure of the completed work.

Describe the function of art museums and galleries to determine their relationship to contemporary living.

Distinguish line, color, and shape in familiar objects outside, indoors, or around the classroom to recognize how an art element can help to identify these objects.

Compare several reproductions or slides of paintings to recognize that the element of color has a wide range of hue, value, and intensity.

Compare a *realistic* painting, an *abstract* painting, and a *non-objective* painting to see similarities and differences in line, quality, variety, and movement.

Compare several paintings and describe how textural illusion has been created in each.

Compare color treatment in art works from several periods of history to demonstrate how color can evoke physical, emotional, and intellectual responses.

Order chronologically a representative collection of paintings by one artist to realize that a style often changes with the experience of the artist.

Compare the art works of the early, middle, and late stages of a particular art period to realize that artistic styles often change with the experience of the culture.

Compare works of art which demonstrate that art is in a continual state of change, reflecting people's commitment to their own time in history.

Identify art works in a gallery of modern art which demonstrate how art in the space age has begun to use resources from science and technology.

View sculpture-in-the-round as created by either amateur or professional artists, and note the variations of style.

Visit a local college or an art-producing class in your school to analyze the work in process to see that each artist has a unique and valid way of seeing and working.

Compare ceramics made many years ago with contemporary ceramics to identify the extent to which utility determined the form of each.

Compare historical and contemporary ceramics to understand that art is the direct outgrowth of social and economic conditions.

Identify the similarities and differences in mass-produced and handmade ceramic objects, to discern the values of each.

Collect photos of contemporary ceramics and ceramic objects of past societies and group them according to similarities and differences.

Compare a black and white reproduction of a painting with a reproduction of the same painting in color to begin to understand the way that color works for the artist.

Compare an inexpensive reproduction of a painting with a more expensive reproduction of the same painting, to begin to discern the quality of art reproductions.

Identify patterns both natural and created, while walking outside and around the building, to consider that artists abstract designs from things they know.

Order chronologically a selection of woodcuts, etchings, lithographs, serigraphs, and products of commercial printings to see how technical progress and the arts are interwoven.

Compare prints made from woodcuts, linoleum, etchings, engravings, and serigraphs to determine the advantages and limitations of each as a vehicle for the artist's expression.

Look at tapestries, rugs, wall hangings, woven baskets, and other crafts from many cultures to recognize that crafts can be decorative as well as useful.

Compare the rhythm suggested by the reed coils in a basket to the rhythm suggested by a row of books on a library shelf.

Compare examples of weaving, basketry, macrame, stitchery and applique, batik, and tie-dye to demonstrate that the product reflects the economy of the artist's era.

Compare reproductions of paintings and sculptures of the human figure and/or portraits selected from many historical periods to demonstrate that art works mirror people's changing image of themselves throughout the ages.

Distinguish children's art, tribal art, art of the untrained artist, and the art of the consciously childlike contemporary artist, to realize that the word *primitive* has several connotations.

SAMPLE UNITS FOR II. COMPARATIVE ANALYSIS OF WORLD ART

ART AND ARCHAEOLOGY

CONCEPT: *The physical link between past and present cultures lies in the artifacts and ruins which are expressions of the life style of previous ages.*

OBJECTIVES: Research the manner in which the archaeologist reconstructs past art and architecture from fragmentary evidence and relates that information to succeeding cultures.

Examine artifacts in terms of artistic achievements as well as function in the culture.

BACKGROUND:

Each age has inherited the fragmentary remains of previous cultures. Romans of the Classical Age carried Greek antiquities back to the Italian peninsula. Greeks in their turn fled westward from Constantinople centuries later, after that city was conquered by the Turks, bringing with them a love of the past and an impetus to dig later for lost treasures, buried coins, and jewelry. Contemporary artists in each age have felt the influence of inheritances from the past.

However, archaeology as we know it today is a recent science. Although the discovery of the Rosetta Stone in 1799 and its decipherment gave clues to past Egyptian cultures, the work of Heinrich Schliemann in the 19th century may be considered the beginning of modern archaeology.

Throughout the 19th century, artifacts from the Middle and Near East were brought back to Europe.* African artifacts brought back to Europe during the early 20th century were of profound influence on the art of that period. (View the work of Picasso.) Laws now govern the removal of art and artifacts from archaeological sites in most countries.

Until very recently, American art and archaeology have been treated very little in art history courses. Mayan sculpture and artifacts are of great aesthetic value, while in North America, the Mound Builders of the Mississippi area provide archaeologists with functional forms of American Indian cultures.

In this century, the airplane and space vehicles have been helpful in locating archaeological sites. What might an ancient city look like from above? Where does a city of thousands go when it disappears?

SUGGESTIONS FOR INSTRUCTION:

Research early discoveries in archaeology. What were the implications for art history? Suggested areas of study: Egyptian tombs; the Nile; Roman Catacombs; discovery of Troy; location of the Seven Wonders of the Ancient World; Pompeii and Herculaneum; Dead Sea Scrolls; Chinese tombs; Mayan and Incan cities (e.g., Machu Picchu); and the Mound Builders.

Visit the Smithsonian to see how contemporary archaeologists work. Examine the site of the reconstructed house at the Lathrop Smith Outdoor Education Center and the several houses excavated at Harpers Ferry.

Visit any archaeological sites in your area (e.g., Indian mounds, old town).

Choose a particular item for consideration such as pottery, coins, jewelry, household utensils, mosaics, paintings, or styles of architecture; and see how far back you can find archaeological reference to these items. How do scientists establish the age of a given item today?

---

*Of particular note is the Egyptian collection in the British Museum. The Metropolitan Museum in New York also has an outstanding Egyptian collection. A small exhibit is in the Virginia Museum of Fine Arts in Richmond. And even closer to home, the Walters Art Gallery in Baltimore has an interesting collection.

Try to reconstruct a whole artifact, building, or art from evidence which is fragmentary. How does the archaeologist do this? Did the Romans have any knowledge of perspective? Look at the paintings in Pompeiian houses. What happened to the concept of perspective?

As an archaeologist in 2100 A.D., what might you derive from fragments of electronics gear, air conditioning ducts, automotive parts, hair rollers, sculpture by Calder? Make a list of items and possible deductions.

Suggest fragments of items which might be of concern to archaeologists.

The technology of an age tells much about the culture and its emphases. Trace art history through archaeological finds. The Metropolitan Museum Show "Fifty Centuries of Art" provides slides and a time line. What items would be appropriate for the 20th century? Often items that survive the past are a matter of chance. How does contemporary society preserve its culture?

ASSESSMENT MEASURE:

Name and describe two significant archaeological discoveries and relate their influence on art or architecture since their discovery.

RESOURCES:

Encyclopaedia Britannica
National Geographic Magazine
Scientific American
Smithsonian Magazine

PROGRAM OF STUDIES CORRELATION:

Demonstrate an elementary knowledge of the scope of world art and of the structural or thematic elements present in selected works of art by making appropriate references during discussions or seminars.

LINEAR STRUCTURE IN ART WORKS

CONCEPT: *Works of art may be analyzed and compared in terms of the commonly recognized elements of line, shape, form, color, and texture.*

OBJECTIVE: Identify line in works of art from many periods of history, and describe how line works as a vehicle of expression for the artist. Recognize the basic elements of line as one of the underlying structures of works of art.

SUGGESTIONS FOR INSTRUCTION:

Using lines drawn on the chalkboard or other prepared audiovisual material, engage the students in a discussion of line as line (line quality — kinds of line); line and movement; the psychology of line (emotional content); line and symbols; the uses of line as a vehicle for the artist's expression.

Have the students identify lines in natural and created forms, while walking around the building. Consider that artists abstract from things they know in order to create lines.

Have the students look at selected slides and/or reproductions of art works, representative of many periods of history, that emphasize line. The presentation should provide for student-teacher interchange that not only help the student to see how line works but help him/her to develop a feeling for line as well.

SUGGESTED ARTISTS AND ART WORKS TO ILLUSTRATE VARIOUS ASPECTS OF LINE

Movement

Oriental brushwork
Botticelli
Greek Archaic compared with
  Hellenistic sculpture
Leonardo's drawings from nature
Islamic art
"Casa Mila" — Barcelona-
  Antonio Gaudi
sculpture of Naum Gabo
Jackson Pollock
"Leash in Motion" — Giacomo Balla
"Nude Descending a Staircase" — Duchamp
"Starry Night" — van Gogh
Miro
Klee
etchings of Stanley Hayter
Franz Kline

Line quality — kinds of line

Lascaux cave paintings
Oriental brushwork
Leonardo's drawing from nature
drawings of Rembrandt

List available sources of examples:

Enclosure of space to form shape

Greek vase painting
contemporary contour drawing
children's drawings
"Hudson River landscape" — David Smith

Expressive line

"The Ecstacy of St. Theresa" — Bernini
primitive masks
Jackson Pollock
Edward Munch
Mark Tobey
Dulles Airport — Saarinen
Daumier
"Cypress Trees" and "Starry Night" — van Gogh
Kandinsky

Lyrical line

Paul Klee
Stanley Hayter etchings
Stuart Davis

Optical illusion

Op art
Bridget Riley

Suggested space

Oriental painting
"School of Athens" — Raphael
"The Last Supper" — Leonardo
"The Marriage of the Virgin" — Raphael
"Brooklyn Bridge" — Joseph Stella
piazza of St. Peter's — Bernini
contour drawings of Matisse and Picasso
Cubist work of Braque and Picasso
Escher
Chirico
Leonardo's drawings from nature

Color value (model form)

details of engravings
Leonardo's drawings
Michelangelo, Raphael, Durer
"Old Man Figuring" — Paul Klee
"Variation Within a Sphere, No. 10: The Sun" — Richard Lippold

List available sources of examples:

Structure

drawings of Rembrandt
architecture of Walter Gropius
Franz Kline
Lionel Feininger
Charles Demuth
Cezanne
Mondrian
Marin
"Brooklyn Bridge" — Joseph Stella
primitive baskets

Suggested solid form

contour maps
Henry Moore drawings
Naum Gabo sculpture
Matisse and Picasso contour drawings

Suggested texture

Durer woodcuts

Decorative use of line

American Indian paintings
compare Greek Archaic and Hellenistic sculpture
American Indian pottery designs
Medieval illuminated manuscripts
Celtic manuscripts, stone and metal work
compare early and late Gothic sculpture
Aztec and Mayan sculpture
African textiles
Islamic art
Persian carpets
primitive baskets
Art Nouveau

To form symbols

Egyptian hieroglyphics
19th century calligraphy
American Indian symbols
Aztec and Mayan art
Stuart Davis
Miro
Klee

List available sources of examples:

19

RELATED ACTIVITIES:

Students can analyze a painting or a photograph by placing a piece of tracing paper over it and tracing its *significant lines.*

Individual students can select activities related to line listed in Segment III of this guide or from the Art Concepts and Activities Bank.

Similar presentations can be given for each of the basic elements of art, with a culminating presentation using the same slides, which would show that usually elements work together according to design principles.

ASSESSMENT MEASURES:

Identify various kinds of line in works of art.

Describe how artists use line as a vehicle of expression.

Demonstrate how line can be one of the underlying structures of specific works of art.

RESOURCES:

Anderson, Donald. *Elements of Design.*
de la Croix, Horst, and Tansey, Richard. *Gardner's Art Through the Ages.* 6th ed.
Kepes, Gyorgy. *The Language of Vision.*
Lowry, Bates. *The Visual Experience: An Introduction to Art.*
Moholy-Nagy, L. *Vision in Motion.*

PROGRAM OF STUDIES CORRELATIONS:

Describe the conceptual and intuitive models of investigation commonly employed by the artist.

Compare two selected works of art on the basis of expression, theme, and structure.

REALISM

CONCEPT: *Sequential development in art is an example of the conflict between forces of continuity and those for change.*

OBJECTIVE: Analyze and understand Realism as a style of painting.

SUGGESTIONS FOR INSTRUCTION:

Through reading assignments and class discussion, determine the characteristics of Realism. Preface this by honestly acknowledging that the term *realism* is one of the most difficult to define. Begin with Courbet's *independent realism* as depicted in "Burial at Ornans." The French Academy immediately criticized the painting because it lacked classical idealization and timelessness. It looked unpolished and unfinished, with obvious brush strokes and heavy impasto. Courbet used dull colors that were related to earth and peasant life. Instead of painting "angels that I have never seen," he painted ordinary village people with their sober and rude faces reflecting the absorption of the moment. These black and solemnly-clad figures were anything but idealized. Courbet's presentation was akin to Millet's *romantic realism*. When Millet first exhibited, elegant Parisians had shuddered at a painting of peasants actually toiling in the field, grimy, work-worn, and probably "sweaty." Subject matter no longer had to be the ideal beauty of the classical. Courbet's Realism portrayed the facts of life without idealization, morality, or sentiment. He was truly the first "independent" — anti-Academy, anti-romanticist, and anti-establishment.

Examine the biting Realism of Daumier. His lithographic style was bold and daring, with a linearity of black lines writhing dramatically and pulsing against white paper. His emotionally surcharged work produced scathing attacks on government for over 50 years.

Students can further examine the works of other political cartoonists such as Cruikshank, Thomas Nast, David Low, and today's Herblock. Goya's work ranged in stages of Romanticism, Expressionism, and Realism. It is Goya's Realism that perhaps comes closest to our use of Realism today. His *brutality Realism* is akin to "Buchenwald Realism," "Biafra Realism," "Watts Realism."

Examine the degrees of realism and radical (then) new subject matter in the "Ashcan School" of painting, showing the seamy-sided, shirt-sleeved reality of the city, back alleys, saloons, poolrooms, workshops, and slums. Investigate the social realists of the 1930's, showing the Depression's poverty-debased humanity, the breadlines, the unemployment office, the class struggle of labor and capital, etc. Note Shahn's painting of the "Sacco and Vanzetti Trial." Examine the American Scene painters with their regionalized realism. Compare photographic realism with the Trompe L'Oeil (fool the eye) school of painting.

ASSESSMENT MEASURES:

Identify and describe several kinds of Realism in painting and sculpture.

Given a group of reproductions depicting a form of Realism in art, identify the historical period in which each was produced.

Sample essay test questions:

> How was Courbet's work shaped by the ideas of the social revolution of 1848? What is implicit for artists of today in his "artist as an independent"? How did the Academy and the romanticists influence Courbet's "anti-official art"? How did Daumier influence political cartoons for the next century? How does Goya's "man's inhumanity to man" realism prepare us for today's Realism? How did the Realism of the 1930's reflect the New Deal and the growing power of the federal government? What are degrees of Realism in today's literature, movies, newspapers, and TV violence?

PROGRAM OF STUDIES CORRELATIONS:

Group selects works of art with other art forms of the same period.

Identify, by naming the artist, several art works of significant art periods.

THE HUMAN FIGURE IN SCULPTURE

CONCEPT: *The human figure has always presented the sculptor with a compositional problem.*

OBJECTIVE: Define the problems inherent in composing the human figure sculpturally, and identify some of the various solutions to this problem as evidenced throughout the history of sculpture.

SUGGESTIONS FOR INSTRUCTION:

Read the chapter "The Holes of Henry Moore" in Arnheim's *Toward a Psychology of Art*, and answer these questions: Why is the human figure a compositional problem for the sculptor? How does Henry Moore resolve this problem?

Study examples of primitive African, Aztec, and Mayan figures (in which heavy trunks, arms, and legs are characteristic). Is the Venus of Willendorf a solution to this problem? What factors, other than composition, help determine the way a human figure is represented sculpturally?

Study examples of sculpture in which the arms, legs, and trunk are united in a single mass such as archaic Greek and medieval works. Compare these with 20th century figure sculptures by Marisol, Manzu, Pevsner, Archipenko, Brancusi, or Barlach.

Study examples of sculpture in which the composition is resolved in stick figure fashion, such as Giacometti and Calder. Compare these with cave drawings or children's drawings.

Look at examples of the developmental stages of children's figure drawing. Notice the increasing attention to detail as the child matures.

ASSESSMENT MEASURES:

From a given set of sculpture photographs, identify several groups of sculpture figures having similarities in composition or structure.

List the characteristics of the sculpture of Archaic and Classical Greece, Medieval and Renaissance Europe, Impressionism and Cubism.

RESOURCES:

Arnheim, Rudolf. *Toward a Psychology of Art.*
de la Croix, Horst, and Tansey, Richard. *Gardner's Art Through the Ages.* 6th ed.
Licht, Fred. *Sculpture 19th and 20th Centuries.*
Lowenfeld, Viktor, and Brittain, W.C. *Creative Mental Growth.*
Salvini, Roberto. *Medieval Sculpture.*

PROGRAM OF STUDIES CORRELATION:

Compare two selected works of art on the basis of expression, theme, and structure.

ART COLLECTIONS AND EXHIBITS

CONCEPT: *Collections and exhibits of art vary in content, scope, and value.*

OBJECTIVES: Examine and analyze collections of art in museums and galleries and formulate a rationale for collecting art.

Observe a variety of exhibits and collections.

Identify different types of collections and exhibits.

SUGGESTIONS FOR INSTRUCTION:

Visit or discuss a wide variety of collections and answer the questions below. (This unit may be used initially, before many field trips, or as an ongoing study as trips take place.)

What constitutes a collection?
What and how did kings collect? Who collects art today? Why?
What do you collect? What would you collect if you could?

Contrast the Phillips Gallery (which was the first modern art gallery in the United States) with the National Gallery of Art. How does the Chester Dale Collection vary from the Mellon Collection (both at the National Gallery)?

The Peking collection of Oriental art, sent abroad by China, included photographs of cultural artifacts. The "African Art and Motion" show at the National Gallery in 1975 used film to illustrate the use of art and artifacts. What part can archaeology play in an art collection?

Examine specific collections such as the prints in the Library of Congress or rugs in the Textile Museum.

Discuss the purpose of the National Portrait Gallery.

How does the National Collection of Fine Arts differ from the National Gallery of Art?

Some museums are noted for specific collections. Two small museums which contain definitive collections are the Chrysler Museum in Norfolk, which holds the outstanding collection of Tiffany glass, and the Virginia Museum of Fine Arts in Richmond, containing the Faberge collection of enamels from Czarist Russia. Why would a small museum specialize? A museum may be devoted to one artist or period such as the Brandywine Museum's (Chadds Ford, Pennsylvania) concentration upon Wyeth and Wyeth era production, and the Rodin Museum in Philadelphia. Some museums are constructed especially to display a particular collection or type of art. For example, the Guggenheim (New York); the Hirshhorn (Washington); and the contemporary addition by Pei to the National Gallery of Art (Washington). The Freer and Corcoran Galleries locally have unique histories for their time.

How specialized a collection can you describe? Could it be limited by style, art element, period, artist, use, etc.? Write a description of a specific collection.

Research well-known collections and galleries that you are unable to visit such as the Louvre (Paris); the Prado (Madrid); the Uffizi (Florence); National Gallery (London); the Tate Gallery (London); the Rijks – museum (Amsterdam); the Hermitage (Leningrad); Vatican Museums (Rome); Metropolitan (New York). Consider the content of these galleries as collections. Discover how they were acquired. How is the art exhibited? Does it change? Who changes it? Why might the placement of a given work change? How is the "Ginevra" portrait by Leonardo exhibited at our National Gallery of Art? Why? Why did the Metropolitan Museum (New York) change 15 percent of the attributions in its European painting collection? Why can't a collection ever be absolutely complete?

Collect bulletins and data concerning collections and galleries. Read current periodicals concerning art news. Search for announcements of additions to collections and special exhibits. Inquire about the design of galleries. Select leading work: representative of a given period or theme. (You may arrange a show involving archaeological background.) You may make up a program or catalog for the show. Give a rationale for your selections.

What definitive collection would you like to make? Define a collection which a contemporary collector might feasibly be able to compile.

ASSESSMENT MEASURES:

Define a collection and describe several types.

Select slides or reproductions for a definitive collection centered around a given theme, style, or period.

Write the catalog for a specific collection, and include a rationale in the introduction.

RESOURCES:

Encyclopaedia Britannica Educational Corp. *The Britannica Encyclopaedia of American Art. Guide to Museums and Public Collections* volume.
Katz, Herbert and Marjorie. *Museums U.S.A. — A History and Guide.*
Mondadore, Arnoldo (ed.) *Newsweek's Great Museums of the World* — A Series.
Pierce, James Smith. *From Abacus to Zeus, a Handbook of Art History.* Sections on "Art Centers."

Periodicals:

Artforum
Art in America
Art News
American Artist
Craft Horizons

Film: *The Louvre, Golden Prison,* narrated in English (or French) by Charles Boyer — by Xerox Corp., available through Enoch Pratt Library, Baltimore.

PROGRAM OF STUDIES CORRELATION:

Describe the functions of art museums and galleries.

ART AND MUSIC

CONCEPT: *Artistic styles representative of a given cultural period can be identified in the art and the music of the period.*

OBJECTIVE: Students will compare works of art and music by identifying commonalities of style.

SUGGESTIONS FOR INSTRUCTION:

Refer to the first chapter of *An Introduction to Music and Art* and discuss those elements of composition which may be associated with both the visual arts and another art form of a cultural period. Consider rhythm, repetition, melody, and movement in identifying an overall image or theme. For example, the Impressionists (e.g., Monet and Renoir) painted with clusters of juxtaposed color to portray light and atmosphere with more clarity. Debussy, meanwhile, developed pictorial themes in his music that fuse easily with visual images of the landscape as in "L'Apresmidi d'un Faune" and "Nuages".

The representational landscapes of Albert Bierstadt and Thomas Moran or the stylized images of Georgia O'Keeffe may be reinforced with the playing of Ferde Grofe's "Grand Canyon Suite." The movements which portray a storm and its aftermath can be correlated with the stormy moods depicted by Albert Pinkham Ryder or Thomas Cole in their seascapes and landscapes.

Michelangelo's "Creation" can be effectively viewed while playing Richard Strauss' "Also sprach Zarathustra," both of which portray the creation of the world.

Show slides of any Gothic cathedral, moving from the smaller arches in the choir stalls or altars to increasingly large arches of side chapels, and finally show the large arches of the nave. Play Bach's "G Minor Fugue" (The Little Fugue) while showing this series of slides. Each time the melody or theme is repeated, another slide should be shown so that the gradual increase in the intensity of the music is matched with the increasing scale of arches. The performance should end dramatically with Bach's final crescendo coinciding with a full view of hundred-foot arches.

Other possible combinations of art or architecture and music to explore:

The precision and organization of the classic and neo-classic buildings of Washington are reflected in Mozart's Piano Concerto No. 21 (K-467) Second Movement (Andante).

19th century southern architecture and furnishings are complimentary with the music of Scott Joplin.

Selections of van Gogh's paintings may be paired with Tchaikovsky's Symphony No. 6 or Schonberg's "Verklarte Nacht."

The romantic paintings of Constable, Turner, Blake, and Delacroix may be enhanced while listening to the music of contemporaries like Schubert, Schumann, Beethoven, and Chopin. The poetry of Shelly and Keats may also be interrelated; the poetry of Byron with music of Berlioz ("Harold in Italy").

View and discuss the filmstrips listed under Resources.

Additional artists and musicians whose works reflect similar expressive characteristics are:

Jackson Pollock — Earle Brown
Robert Rauschenberg — John Cage
Romanesque cathedrals — Gregorian chants
Rembrandt — Bach fugue
van Gogh's landscapes — Beethoven's Symphony No. 7 ("Pastoral")
Delacroix's "Dante and Virgil in Hell" — Berlioz "Symphonie Fantastique"
Rothko and DeKooning — Morton Feldman

ASSESSMENT MEASURES:

List the characteristics of matching pieces of art and music.

Name an artist and a composer whose works reflect a common style or theme.

RESOURCES

Wold, Milo, and Cykler, Edmund. *An Introduction to Music and Art in the Western World*

Periodical:

Studio international: Journal of Modern Art, November/December 1976

Filmstrips:

Impressionism in Art and Music
Romanticism in Art and Music
Surrealism in Art and Music

PROGRAM OF STUDIES CORRELATIONS:

Group selects works of art with other art forms of the same period.

Compare two selected works of art on the basis of expression, theme, and structure.

III. INDEPENDENT STUDENT RESEARCH AND STUDY

The third segment of this course is designed to allow students the opportunity to investigate a particular style or period of art in depth. Students may either prepare a paper on a selected subject or demonstrate selected media or techniques through a studio production. Students may select from the suggested activities below. The teacher may modify these and develop others to meet students' needs. A suggested modification for determining class activity is illustrated in the sample unit. Students should be encouraged to submit their proposals for projects which are, however, comparable in scope and depth to those listed. The art Concepts and Activities Bank is a further source of activities which relate to an artist, style, or period of history.

SUGGESTED UNIT OBJECTIVES:

Upon completion of this segment of the course, the student should be able to master one or more of the following objectives:

Write a research paper on the prehistoric cave paintings.

Make a mural similar in style to an Egyptian wall painting. Sketch and enlarge it on a larger sheet of paper.

Make relief sculpture in clay or plaster of paris, showing your awareness of the stylizing techniques of the Egyptians or Mesopotamians.

Using papier mache, make a mask — human or animal — showing by your choice of designs for decoration an awareness of North American Indian, African, or Oceanic design motifs.

Using cardboard boxes, cardboard tubes, papier mache, wood, or some other material, paint a totem pole similar to those of the Northwest coast American Indians.

Using an outline map of North America, locate the major American Indian tribes; determine what materials would be found and used in their art. What tribes, if any, were influenced by the white man? Write a paper on this topic and include illustrations.

Design and weave a rug using the geometry of the Navajo Indians.

Showing an awareness of South American metal work, construct a mask or animal figure from sheet copper, aluminum, sculpt metal, or other metals.

Paint a figure embodying the principles of Mayan and Toltec sculptural tradition: angularity, ornamentality, symmetry, stylized forms, etc.

Write a paper explaining how the religion of pre-Columbian America is reflected in its art.

Write a paper on Greek pottery, explaining the various types of vases and their uses. Make examples of the pottery.

Using clay, construct the three orders of Greek architecture.

Make a model of a Chinese pagoda, and write a report to explain the use and style of the architecture.

Make a small clay vase, using one of the shapes popularized during the Sung dynasty. Select your own design; finish with a crackle glaze.

Using tempera or acrylic paint, make a Byzantine icon, being sure that you follow the Byzantine painters' interest in religion as well as flat patterns and designs.

Identify signs and symbols in works of art from different civilizations. (See sample unit.)

Using ink on white paper, draw a floor plan for a typical Early Christian church and a floor plan for a typical Byzantine church. Label the basic parts.

Design and make a ceramic tile or glass mosaic which would be similar to those of the Byzantine and Early Christian periods.

Do a research paper on the architectural characteristics of the Gothic period, explaining the pointed arch, Gothic flying buttresses, stained-glass windows, etc.

Make a stitchery in the manner of the Bayeux Tapestry. Tell a story in the tapestry.

Cover large windows with tissue paper and black construction paper to design a stained-glass window as used in Gothic architecture.

Concentrating on Michelangelo's approach to sculpture of "freeing the form within," develop a free-standing sculpture, using soapstone or other inorganic material.

Write a research paper, using footnotes and bibliography, discussing the earliest developments of the Renaissance in Florence in painting, sculpture, and architecture.

Look at some of the work of Andre Le Notre, the designer of the gardens at Versailles; then design and draw a ground plan for a community park which has a formal garden.

Write a paper comparing and contrasting the 17th and 18th century genre painters of France and Holland.

After studying the Neo-Impressionistic techniques of Georges Seurat, make a painting using the pointalistic (dot) technique.

Make a figure composition demonstrating the new approach to organizing a picture as exemplified by the work of Degas, Toulouse-Lautrec, or one of the others aware of Japanese prints.

Make a sculpture in clay, using the Impressionistic "unfinished technique" of Rodin.

Using tempera, sand, and collage materials, make a Cubistic painting of a still life you have set up in the room.

Write a research paper about one of the most influential painters of the early 20th century. Contrast the work of this artist with the work of a contemporary artist working in a different style.

Using an existing town map, create a more livable environment for your community. Use tracing paper overlays to show improvement in traffic control, parks, new street patterns, etc. Define zones for industry and new residential areas.

Using cardboard tubes, cardboard, wood scraps, and or other appropriate materials, construct a sculpture which is expressive of the machine age.

Make a filmstrip or slide presentation on an artist, style, or period of art of your own choice.

Write a paper in which you describe those qualities in the lines of van Gogh, Munch, Daumier, and Goya which make them expressive.

Design and cut a woodblock or linoleum block to show an awareness of the Japanese style of woodblock printing.

Design and construct a contemporary ceramic piece in the style of Leach, Wilderhain, or Hara.

Using any medium of your choice, do a layout design for a magazine cover, being aware of such illustrators as Daugherty, Rockwell, and Asborne.

Using textile paints and dyes, design a fabric in the style of Herman Miller or Dorothy Leibes.

Construct an assemblage from objects found in your environment, and change these objects into a new environment.

SAMPLE UNIT:

SIGNS AND SYMBOLS IN ART

CONCEPT: *Since people have communicated through signs and symbols from the first cave painting to the present day, an understanding of their meanings is necessary for a better appreciation of certain works of art.*

OBJECTIVES: Identify signs and symbols (the iconography) in works of art from different civilizations.

Communicate ideas by using signs and symbols in an art project. Understand that the artist can communicate by using signs and symbols to create a visual image.

SUGGESTIONS FOR INSTRUCTION:

Using slides or other materials, study symbolism in art beginning with cave paintings and continuing through present 20th century art. Discuss how we communicate our feelings, ideas, and environment through signs and symbols. Ask students to name symbols used today. What does the butterfly, the four leaf clover, the cross, the dove, each symbolize?

Students may select a studio project from the following suggestions:

Create a wall hanging by drawing the design on cloth and then stitching it with yarn, using known symbolism or original symbols.

Create a visual image of a favorite story or poem through signs and symbols.

Illustrate your favorite piece of music by designing an album cover using signs and symbols.

Research symbols used in any presidential election, and create a poster using appropriate symbols of that era.

Create a work of art that communicates a visual image of something in your immediate environment, using signs and symbols.

Design a work of art (in any medium) using mathematical symbols, Egyptian hieroglyphics, Navajo sand painting symbols, or any set of symbols from a particular culture or subject.

ASSESSMENT MEASURES:

Demonstrate how signs and symbols communicate both a visual image and an added dimension of meaning.

Identify signs and symbols in works of art.

Translate your own ideas into signs and symbols.

RESOURCES:

Chase, Alice E. *Famous Paintings.*
Feldman, Edmund B. *Art as Image and Idea.*
Lucie-Smith, Edward. *Symbolist Art.*

PROGRAM OF STUDIES CORRELATION:

Identify the media and processes employed in significant works of art.

BIBLIOGRAPHY

Abell, Walter. *The Collective Dream.* Cambridge: Harvard University Press, 1957 (o.p.).

A psychohistorical theory of culture which suggests that the arts, myths, and other forms of cultural expression are to the society that produces them what dreams are to an individual.

——. *Representation and Form.* Westport, Conn.: Greenwood Press, 1971.

An investigation of the aesthetic significance of form in painting of several cultures. Abstract and associative styles are considered.

Anderson, Donald M. *Elements of Design.* New York: Holt, Rinehart and Winston, 1961.

This material is arranged as a foundation college-level course in two-dimensional graphic representation. Concerned with the structure of effective communication and the structure of our environment.

Arnheim, Rudolf. *Toward a Psychology of Art.* Berkeley: University of California Press, 1966.

A collection of essays which combine a knowledge of art and art history with the logic of a scientist.

Bazin, Germain. *The History of Art from Prehistoric to the Present.* New York: Bonanza Books, 1959 (o.p.).

This is a very general survey but does include Near East and Oriental art.

Chase, Alice E. *Famous Paintings.* New York: Platt and Munk, 1962 (o.p.).

This introduction to art is geared toward the elementary level. Contains 184 reproductions, 54 in color. Other basic texts by the same publisher are *Famous Artists of the Past* and *Famous Modern Artists.*

Cheney, Sheldon. *A New World History of Art.* New York: Holt, Rinehart and Winston, 1956.

The book surveys the major styles from prehistoric to Abstract Expressionism. It includes Western, Oriental, Mid-East, and African art. It has general information and emphasizes painting.

Christensen, Erwin O. *A Guide to Art Museums in the United States.* New York: Dodd, Mead and Company, 1968 (o.p.).

Basic information about 88 major and regional art museums in 59 cities of the United States. Includes more than 500 small black and white illustrations of representative work.

Clark, Kenneth M. *Looking at Pictures.* New York: Beacon, 1968.

Sixteen well-known paintings are discussed separately. Examples include Titian's "Entombment" and Vermeer's "A Painter in His Studio." One man's sensitive and educated reactions to major works of art.

de la Croix, Horst, and Tansey, Richard. *Gardner's Art Through the Ages,* 6th ed. New York: Harcourt, Brace and World, 1977.

An examination of Ancient, European, Non-European, and Modern Art. An expanded version of the original text several times revised. A study guide is also available which includes study questions, tests, and other instructional aids.

The Britannica Encyclopaedia of American Art. Chicago: Encyclopaedia Britannica Education Corp., 1973.

A single-volume encyclopedia of art, architecture, and design includes a bibliography of entries and a guide to museums and public collections.

Feldman, Edmund Burke. *Art as Image and Idea.* Englewood Cliffs, N.J.: Prentice-Hall, 1967 (o.p.).

History of art with emphasis on aesthetics.

——. *Varieties of Visual Experience: Art as Image and Idea, 2nd ed.* Englewood Cliffs, N.J.: Prentice-Hall, 1972.

An analysis of the functions, styles, structure, and media of art as they relate to contemporary life. Seven hundred pages include 1,152 illustrations.

Froncek, Thomas (ed.). *The Horizon Book of the Arts of China.* New York: American Heritage Publishing Co., 1969.

Each of 11 visual art forms is discussed and illustrated profusely in separate chapters. Other chapters relate to the symbols, traditions, and legacy of Chinese art. A chronology is also included.

Gettings, F. *The Meaning and Wonder of Art.* New York: Golden Press, 1963 (o.p.).

A very basic text with a large format and numerous color illustrations. Designed to help students look at art in terms of theme or structure.

Giedion, S. *The Eternal Present: The Beginnings of Art.* Princeton, N.J.: Princeton University Press, 1964.

A thorough and extensive study of prehistoric art considers symbolism, the animal and totemism, sculpture of the human figure, masks, and concepts of space.

Glubok, Shirley. *The Art of the North American Indian.* New York: Harper, 1964.

Pre-Columbian art. Mostly pictures of woodcarvings and paintings. Simple text.

Gombrich, Ernst H. *The Story of Art,* 12th ed. London: Phaidon, 1974.

This is a chronological survey of painting from prehistoric to present. Some architecture and sculpture from Greek, Medieval, and Renaissance.

Hastie, Reid, and Schmidt, Christian. *Encounter with Art.* New York: McGraw-Hill, 1969.

Primarily concerned with the artist and his milieu, this text takes an interdisciplinary look at art history, psychology, aesthetic theory, and philosophy.

Hauser, Arnold. *The Social History of Art,* Vols. 1-4. New York: Random, n.d.

Volume 1, Prehistoric to Middle Ages; Volume 2, Renaissance to Baroque; Volume 3, Rococo to Romanticism; Volume 4, Naturalism of the Film Age.

Holme, Bryan (ed.). *Drawings to Live With.* New York: Viking Press, 1966.

One hundred and forty reproductions of drawings are shown with commentary that explores styles, techniques, tools, and interpretations.

Holt, Elizabeth. *From the Classicists to the Impressionists.* Garden City, N.Y.: Doubleday, n.d.

A documentary history of art and architecture in the 19th century. Provides the background to the artistic life of the times by including theoretical and practical writings of artists, architects, and critics.

Hughes, Robert. *Heaven and Hell in Western Art.* New York: Stein and Day, 1968 (o.p.).

The two images of heaven and hell which persisted from the dawn of Christianity to the middle of the 19th century are portrayed in a large number of black and white photos and discussed in various categories.

Janson, Horst W. *History of Art.* Englewood Cliffs, N.J.: Prentice-Hall, 1969.

This is a college textbook which surveys the major visual art forms from prehistoric to present. The emphasis is on painting, with some attention to sculpture and architecture.

——. *History of Art for Young People.* New York: Abrams, 1971.

A condensed and simplified version of the author's college text which includes a chapter on the art of this century with reference to a few contemporary artists and architects. Numerous illustrations make this a good resource for students.

Janson, H. W. and Dora J. *The Picture History of Painting.* New York: Abrams, 1957.

Well-illustrated history of painting for classroom use.

Katz, Herbert and Marjorie. *Museums U.S.A. — A History and Guide.* Garden City, N.Y.: Doubleday, 1965 (o.p.).

A social history of museums with an appendix listing of 2,500 operating museums by city and state.

Kepes, Gyorgy. *Language of Vision.* Chicago: Theobald and Co., 1945.

Optical communication is considered as a language that requires the restructuring of ways for looking at things. Illustrations are typical of the work produced at the Bauhaus where the author taught.

King, Mary Louise. *A History of Western Architecture.* New York: Walck, 1967.

This is a chronological text that traces the entire history of architecture from prehistoric times through the 1960's. The author includes different factors that influence style; e.g., the social and political conditions, available building materials, and historical background.

Koepf, Hans. *Masterpieces of Sculpture.* New York: G.P. Putnam's Sons, 1966.

An excellent view of the human figure in sculpture from the Greeks to the 1960's. Large format with numerous photos (some color) and accompanying text.

Laude, Jean. *The Arts of Black Africa.* Berkeley: University of California Press, 1973.

More than a survey of the cultural and artistic heritage of black Africa, this paperbook analyzes the sources and development of African art. A comparative survey chart of related historical events is also included.

Licht, Fred. *Sculpture 19th and 29th Centuries.* Greenwich, Conn.: New York Graphic Society, 1967.

An overview of sculpture up to 1960. Fifty pages of text followed by 250 pages of large black and white photos.

Lowenfeld, Viktor, and Brittain, W.C. *Creative and Mental Growth,* 5th ed. New York: Harcourt, Brace and World, 1970 (o.p.).

Study of developmental stages of learning in visual art. Lists specific periods of development in children. Focuses on the child.

Lowry, Bates. *The Visual Experience: An Introduction to Art.* New York: Abrams, 1961.

A thematic approach to the study of art from the points of view of the observer, the artist, and the critic.

Lucie-Smith, Edward. *Symbolist Art*. New York: Praeger, 1972.

A study of the Symbolist movement, its origins, and its impact on painting and sculpture at the end of the 19th century.

Millon, Henry A., and Frazer, Alfred. *Key Monuments of the History of Architecture*. New York: Abrams, 1964.

Book is divided into five sections, covering periods from the Ancient World to 20th Century. The text is chronological, descriptive, and short. The photos are excellent and in sections immediately after the text of each period.

Moholy-Nagy, L. *Vision in Motion*. Chicago: Theobald, 1947.

A rehash of a 1938 translation of a 1926 book describing design experiments carried on in 1919 which *still* form the basic design curriculum in most American and European art schools.

Mandadore, Arnoldo (ed.). *Great Museums of the World*. New York: Simon and Schuster for Newsweek Books, 1968 (o.p.).

Five volumes, each presenting the works in a prominent collection. Included are the Louvre, British Museum, the National Gallery of Art in Washington, the Prado, and the Vatican Museums.

Ortega y Gasset, Jose. *Dehumanization of Art*. Princeton, N.J.: Princeton University Press, 1969.

An essay written in 1925 in which the author criticizes modern art because too few people can understand it. He then proceeds to explain it.

Pierce, James S. *From Abacus to Zeus, a Handbook of Art History*. Englewood N.J.: Prentice-Hall, 1968.

A collection of concise definitions and explanations of the most common terms encountered in the study of art history. Correlated with Janson's *History of Art*.

Robb, David. *History of Painting*. New York: Harper, 1951 (o.p.).

This is an extensive textbook on Western painting. Good historical background on each period is used throughout. The analysis of Renaissance painting is a strong point.

Robb, David, and Garrison, Jessie J. *Art in the Western World*, 4th ed. New York: Harper, 1963 (o.p.).

The book is an extensive survey of architecture, sculpture, painting, and the minor arts, covered chronologically and separately. Strength is architecture through early 20th century and sculpture through Rodin. A chronological table and an index to 652 illustrations are included.

Salvini, Roberto. *Medieval Sculpture: A History of Western Sculpture*, Vol. 2. Greenwich, Conn.: New York Graphic Society, 1969.

Part of a series of books on the history of Western sculpture, this is mostly a collection of good black and white photographs with captions. The text is limited to 50 pages and all notes on the plates are grouped at the end.

Schlenoff, Norman. *Art in the Modern World*. New York: Bantam, 1965 (o.p.).

The book includes painting, sculpture, and architecture from 1800 through Abstract Expressionism. Basic information on the development of stylistic change and some of its causes.

Schwartz, Paul. *Great Paintings of All Times*. New York: Simon and Schuster, 1965 (o.p.).

A broad survey of 100 masterpieces from the 15th to the 20th centuries. Full color plates with a brief analysis and a biography of each artist.

Sewter, A.C. *Baroque and Rococo*. London: Harcourt, Brace, 1972.

The book describes the characteristics of painting, sculpture, and architecture of the two periods. It shows the evolution of style by country and artist.

Sypher, Wylie. *Four Stages of Renaissance Style*. New York: Anchor Books, 1955.

The subject of this book is changes in style and form in painting, sculpture, and literature between 1400-1700 in Western Europe. Knowledge of historical facts is important for understanding this book.

Venturi, Lionello. *The History of Art Criticism*. New York: Dutton, 1964.

Discusses all factors of art criticism, including "artistic judgment and taste." It traces chronologically the history of Western art, through the writings of art historians and critics. An excellent source to gain insight into the thinking of artists. A knowledge of art history is necessary for full comprehension.

Wold, Milo, and Cykler, Edmund. *An Introduction to Music and Art in the Western World*. Dubuque, Iowa: Wm. C. Brown Company, 1967.

An introduction to the stylistic character and cultural climate of the important art epochs of Western Civilization. Shows how various arts responded to the same sociocultural conditions and how each art is related to the others in the pattern of cultural history.

Wolfflin, Heinrich. *Classic Art: An Introduction to the Italian Renaissance*, 3rd ed. London: Phaidon, 1968.

Deals with the formal problems of High Renaissance painting and sculpture through a comparative analysis with the works of Early Renaissance art. Wolfflin clearly defines the qualities that give this period its classic name. Important reading for the art history teacher and series student.

——. *Principles of Art History*. New York: Dover, n.d.

Develops the basic differences between Classical and Baroque art. The author analyzes the work of major artists, examining the style, quality, and mode of representation by five polarized terms: the *linear* VS the *painterly; plane* VS *recession; closed* VS *open form; multiplicity* VS *unity;* and *clearness* VS *unclearness*.

RESOURCES

Films (MCPS Library)

4765 Why Man Creates
2587 The Age of the Rococo
0032 Art Portrays a Changing World: Gothic to Early Renaissance
2239 Art: What Is It? Why Is It?
0051 Arts and Crafts of Mexico
5996 Arts and Crafts in West Africa
1534 The Byzantine Empire
0028 Caravaggio and the Baroque
4158 Durer and the Renaissance
2212 Japan's Art: From the Land
1561 Lascaux, Cradle of Man's Art
0270 Leonardo da Vinci: Giant of the Renaissance
0504 Michelangelo and His Art
5965 Picasso Is 90
1147 The Renaissance
5869 Renaissance Man: Leonardo da Vinci
4161 The Rise of Greek Art
2985 Treasures of Time
The Louvre, Golden Prison. (Narrated by Charles Boyer, Xerox Corporation, available through Enoch Pratt Library, Baltimore.)

Periodicals

American Artist
Art and Man *(Scholastic Magazine)*
Artforum
Art in America
Art News
Craft Horizons
National Geographic Magazine
Smithsonian Magazine

Filmstrip/Tape

Educational Audio Visual Inc.
Pleasantville, New York 10570

Impressionism in Art and Music
Romanticism in Art and Music
Surrealism in Art and Music

APPENDIX A

CHRONOLOGY OF WESTERN ART

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
20,000 4000	Prehistoric	cave paintings Lascaux and Altamira c. 15,000-10,000 BC	The "Venus" Willendorf, Austria Neolithic plastered Skull – Jericho – Amenemhat II
3000 1000	Egyptian	Portrait of Amenhotep III – Egypt c. 1842-1797 BC	Queen Nefertiti c. 1360 BC
	Aegean Minoan (Cretan)	Wall paintings Knossos	Mesopotamian limestone relief
	Mycenaean	Wall paintings Tiryns	Snake Goddess Crete – c. 1600 BC
3500-400	Mesopotamia a) Sumer b) Assyria c) Persia		Lion Gate, Mycenae – 1250 BC Cycladic Idols Idol from Amorgos 2500-1100 BC a) Rounded and cylindrical b) Realism to abstract c) Animal style
1000 Christ	Greek Archaic Classic Hellenistic	Greek vase paintings Greek wall paintings (destroyed) Encaustic funerary portraits (Egypt)	Elephant, China Chou Dynasty 1122-249 BC Phidias
	Etruscan	Wall paintings in Etruscan tombs	Praxiteles, Hermes 330-20 BC
	Rome Early Republic	Murals in villa of the Mysteries, Pompeii 50 BC	Parthenon frieze 442-383 BC Free standing figures 700-480 BC Head of Cat, Egypt 7-1 BC Dog, Mexico 500 BC – 1521 AD Etruscan bronze statues Ara Pacis, Rome 13-9 BC Laocoon, Rhodes 125 BC

Other Arts	Architecture	History
stone tools, baskets, furniture, textile	Homes, walls, forts	4241 BC Egyptian calendar — earliest date in recorded history
	Jericho — walled city	4000-2900 BC Era of Sumerian city-kingdoms
wooden models and figures in tombs	Egyptian capital	3400-2700 BC Old Kingdom in Egypt
		3000-2500 BC Pyramid Age
Cretan jewelry, ceramics and ivory metal work	Zoser's step pyramid	3000 BC Contact between Egypt and Crete
		2160-1800 BC Egyptian Middle Kingdom
	Sphinx and pyramid at Memphis 2850 BC	2100 BC First predominance of Babylon
repousse decoration of gold, Greece (Vaphio cups 1500)		2000 BC Indo-Europeans settled in Iran
	Tutankhamun 1358-1350 BC	1900 BC Settlement of Greek peninsula
		1600-1500 BC Height of Cretan civilization
Tutankhamun's tomb content	Stonehenge 1500 BC	1580-1150 BC Egyptian empire
		1500-1200 BC Mycenaean Age of Greece
	Palace of Minos, Knossos, Crete 1500 BC	1375-1358 BC Amenhotep IV (Iknahton)
		1358-1350 BC Tutankhamun
	Treasury of Atreus 1300-1250 BC	1292-1225 BC Rameses II, the Great
		1250 BC Fall of Troy
	Palaces of Stone	1000 BC Kingdom of Israel established by Hebrews
		Zoroaster in Persia
	Greek — Assyrian influenced arch	600 BC Babylonian civilization
		550 BC Cyrus the Great, Persian leader
Greek pottery, wheel used	Greeks develop Doric, Ionic, and Corinthian Orders	790 BC Ethiopian conquest of Egypt
		776 BC First Olympiad held in Greece
Iranian metal work, glass, pottery		756 BC Founding of Rome
	Greek Doric Temples in Italy 480-330 BC	700 BC Homeric poems written down
Persian metal work		551-478 BC Confucius
	Ionic	544 BC Birth of Buddha
Bronze used for tools, weapons, and utensils		510 BC Roman Republic established
	Partheon 442-437 BC	495-406 BC Sophocles
		461-431 BC Age of Pericles
Mosaics — Greek and Roman	Corinthian 323-146 BC	454 BC Laws of the Twelve Tables
		399 BC Death of Socrates
Blown glass	Altar of Zeus, Pergamum 180 BC	387 BC Sack of Rome by Gauls
		350 BC First coin money in Rome
	Stoa of Attalus, Athens	336-323 BC Age of Alexander the Great
		146 BC Carthage and Corinth destroyed
	Aqueducts, Rome	55 BC Caesar invaded Britain and Gaul
		31 BC Reign of Augustus in Rome began
	Maison Carree, Nimes, 1 BC	4 BC Birth of Christ

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
	Rome Imperial	Murals common in Roman buildings	Egyptian sculpture
AD 800	Early Christian	Encaustic funerary portraits (Egypt)	Roman sculpture Mayan sculpture, Mexico
	Byzantine	Christian paintings in the Catacombs, Rome	
	Celtic	Illuminated manuscripts	
	Pre-Columbian Mayan Teotihuacan	Madonnas on wood panels	
	Yoruba		
200-700	Early Christian	Paintings on church and castle walls (mostly destroyed)	Stone sculpture for cathedrals
800	Byzantine	Rheims School	Ivory figures and plaques
1200	Romanesque		Tympanum at Vezelay
	Norman		Toltec clay and stone figures
	Pre-Columbian		Mask "Toltec," Mexico
	Toltec		
1050-1300	Pueblo	Interior of kivas Pottery painting	Stone effigy pipes Carved shell
150-500	Adena-Hopewell	Costume design	Carved stone

Other Arts	Architecture	History
Weapons, utensils	Basilica	30 AD Christ crucified
	Development of arch aqueducts, vaults (barrel, cross)	54 AD Nero became Roman emperor
Roman mosaics — floors	Roman Corinthian capital	70 AD Jerusalem destroyed
	Colosseum, Rome 70-82	117 AD Height of Roman empire — largest territory
Roman bronze and glass	Pantheon, Rome 118-125	250 AD Serious persecution of Christians
	Arch of Constantine, Rome 312-315	306-337 Emperor Constantine recognized Christian religion
Ravenna mosaics — 7th century	St. Peter's, Rome 333	330 Constantinople becomes capital of Eastern Roman Empire
Iron used	Mosque, Cordova 768-987	402 Ravenna becomes capital of Western Roman Empire
Coptic textiles	S. Vitale, Ravenna 526-547	476 Fall of Rome
Gold jewelry and book covers	Santa Sophia, Constantinople, 532-537	569 Birth of Mohammed
Zapotec pottery, Mexico	Pyramid temples, Mexico	618 Tang Dynasty began in China
		800 Charlemagne becomes Holy Roman Emperor
Bayeux Tapestry 1073	Churches:	1066 Battle of Hastings — Norman conquest of England
Medieval Muslim pottery	Cathedral and Tower, Pisa 1063-1173	1002 Leif Ericson landed in America
Mosaics, Ravenna, Constantinople	St. Marks, Venice 1063	1054 Eastern and Western churches separated
Church treasures of gold, precious stones, and ivory	St. Trophime, Arles 1170	1095 Beginning of Crusades
Saxon sculpture and crosses, England	St. Trinite, Caen 1059-1066	1200 Universities founded at Paris and Oxford
Woven tapestries	St. Etienne, Caen 1065-1070	
Household utensils of wood, leather, pewter, and earthenware	Stave Church, Borgund, Norway, 12th century	
Illuminated manuscripts	Castles, city walls, monasteries	
Armour replaces chain mail		
Stained glass	Temple of Warriors, Yucatan	
First Chinese porcelain reaches Europe	Tollan, Toltec City, Mexico	
Chinese ceramics		
Weaving ornaments	Domestic terraced houses (New Mexico, Arizona)	Not influenced by white man
Costumes		
Basketry		
Sikyatki ware	Communal houses	
Pottery	Cliff palaces	
Copper ornaments	Kivas	
	Mounds	
	Earthworks	

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
1200	Gothic	Duccio Martini	Giovanni Pisano — Virgin and Child, 1317
1400	Renaissance	Giotto Cimabue Lorenzetti	Niccola Pisano — Pulpit, Baptistry Pisa, 1259-1270 Sluter — The Moses Well, Dijon, 1395-1406 Eckart and Uta, Naumburg, 1250-1260 Effigy tombs
1400-1500	RENAISSANCE Tudor Gothic Ming Inca Aztec	Sassetta Fra Angelico Masaccio Francesca, della Botticelli Bellini Leonardo Van Eyck brothers Van der Weyden Van der Goes Memling Bosch Sesshu, Japan Shen Chou, China (Oil paint invented 1416) (Linear perspective developed)	Ghiberti — Doors, Baptistry, Florence 1401-1402 Donatello — David 1430-1432 Gattamelata della Quercia della Robbia — Cantoria, Florence 1435 Verocchio — Colleoni, Venice, 1483-88 Aztec stone sculpture
1500-1600	RENAISSANCE (High Renaissance) Mannerism Tudor Elizabethan Italian German Netherlands	Leonardo da Vinci (Mona Lisa) Raphael Michelangelo (Sistine Chapel) del Sarto Bronzino Giorgione Titian Tintoretto Veronese Caravaggio Clouet Durer Grunewald Cranach Holbein (younger) Brueghel (elder) Rajput School, India	Michelangelo (Medici tombs 1524-34) Giovanni da Bologna Goujon

Other Arts	Architecture	History
Gothic ornamental iron work Heraldic devices Earthenware Tapestry French faience ware Stained glass, rose windows	Cathedrals: Notre Dame, Paris 1163-1250 Chartres 1194-1220 Rheims 1210-1299 Amiens 1220-1330 Cologne 1248-1322	1215 Magna Carta 1271 Marco Polo sets out for China. 1337-1453 Hundred Years War 1378 Schism in church
German woodcuts Das Hausbuch 1480-90 Map making Copper engraving widespread Art reproductions first made Chairs become common Portrait medals, in gold, silver, bronze Flemish tapestries Highly decorated gold and silver artifacts Jewelry della Robbia's faience plaques Westwald stoneware Late Gothic armour Chimu pottery and gold work	Brunelleschi — Pazzi Chapel, Florence 1430-33 Alberti, Palazzo Rucellai — 1446-51 Published book *De re aedificatoria* Rossellino brothers — Virgin and Child 1427 King's College Cambridge 1446-1515 Aztec cities The Temple of Heaven, Peking Inca Textiles Machu Picchu, Peru	1446 Invention of printing — Gutenberg 1453 Constantinople captured by Ottoman Turks 1455-85 War of Roses 1469-92 Lorenzo de Medici — ruler of Florence 1492 Columbus reaches the Western hemisphere.
Elaborate, carved furniture Elaborate jewelry Jewel encrusted costumes Cellini, goldsmith Ceremonial armor Tapestries Persian rugs Italian majolica pottery Nuremberg faience stoves	Bramante, Tempietto, Rome 1502 Michelangelo — St. Peter's 1546-64 Palladio Villa Rotunda 1567 Sansovino, Library of St. Marks, Venice Fontainebleau Chambord — 1526-1544 Escorial, Madrid 1563-89 Vasari	1509-47 Henry VIII, King of England 1513 Balboa reached Pacific Ocean. Machiavelli wrote *The Prince*. 1519 Magellan circumnavigated the globe. 1533 Reformation in England 1534 Order of the Jesuits founded 1558-1603 Elizabeth I, Queen of England 1564 Shakespeare born 1582 Gregorian calendar

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
1600-1750	BAROQUE AND ROCOCO	DUTCH AND FLEMISH	Bernini, Italy
	Louis XIV	Rubens	Salvi, Trevi Fountain 1735-62
		Frans Hals	
	Colonial (N. America)	Van Ruisdael	
		Van Dyck	
	Jacobean (England)	Rembrandt	
		Vermeer	
	French Colonial (N. America)	SPANISH	
		El Greco	
	Late Renaissance (Mannerism)	Velasquez	
		Murillo	
	English	Goya	
	Georgian		
		FRENCH	
		Poussin	Girardon
		Watteau	
		Chardin	Coysevox
		Boucher	
		de la Tour	
		Nattier	
		ENGLISH	
		Hogarth	
		Gainsborough	
		Reynolds	
		Constable	
		Turner	
		ITALIAN	
		Tiepolo	
		Canaletto	
		FRENCH	
1750-1800	NEO-CLASSICISM	Le Brun	Houdon — George Washington 1788-92
		Fragonard	
	Federal (U.S.A.)	David	
			Wood Carving
		ENGLISH	Santos
		Lawrence	Folk Art
		Raeburn	French Canadian
		Romney	
		Gainsborough	Clodion
		AMERICAN	
		St. Memin	
		Copley	
		Peale	
		West	
		Stuart	
		Audubon	

Other Arts	Architecture	History
Jacobean, Queen Anne, Early Georgian furniture	NORTH AMERICA Adobe Pueblo, Taos, New Mexico	1607 Jamestown founded. 1608 French founded Quebec. 1614 Dutch settlement on Hudson.
Philadelphia cabinet makers Grinling Gibbons' wood carving Queen Anne silver Pewter common	Architects — Baroque Maderno — St. Peter's, nave and facade 1607-15 Bernini — St. Peter's Colonnade Perrault — E. Front Louvre 1667-70 La Vau et la Versailles 1669-1685	1620 Mayflower brought Pilgrims. 1636 Harvard College 1642-1715 Louis XIV King of France 1666 London fire 1672 Sir Isaac Newton formulated laws of gravitation.
Crewel embroidery Lace Delft Pottery, salt glazed stoneware Porcelain made in England 1710 English slipware Colonial earthenware	French Canadian Manor Houses Inigo Jones — Banquet Hall, Whitehall, London James Gibbs — St. Martin's-in-the-Fields	1674 English took and named New York. 1687 Newton wrote *Principia Mathematica.* 1689-1702 William and Mary ruled England. 1693 William and Mary College, Williamsburg, Va.
American folk arts and crafts Pennsylvania Dutch Spanish Colonial French Canadian wood carving	Sir Christopher Wren St. Paul's Cathedral 1675-1710 Wren Building, College of William and Mary Medieval churches and houses on Eastern Seaboard	
Le Notre — Gardens of Versailles 1662-82	Log buildings introduced by Swedes Choroughgood House, Virginia 1635 Bacon's Castle, Virginia 1650 Taj Mahal — India	
Philadelphia cabinet makers Chippendale, Hepplewhite, Sheraton, Adam Furniture	Goufflot — The Pantheon, Paris 1755-92 Gabriel — Petit Trianon, Versailles	1752 Franklin experimented with lightning and electricity. 1760 George of Scotland, King of England 1762 Rousseau Social Contract
Paul Revere, silversmith Pewter, Sheffield	Robert and James Adam, Adelphia Terrace Chambers, Somerset House	1781 Cornwallis' Surrender at Yorktown 1789 Constitution of United States 1789 Washington, First President of U.S.
American potteries widespread Wedgewood, Bristol, Lowestoft, Derby Rowlandson's cartoons Bewick's woodcut illustrations Chap books, New England primer	Brandenburg Gate, Berlin John Ariss — Mount Airy, Virginia Mount Vernon Faneuil Hall, Boston Jefferson — Monticello	1793 French Revolution, Louis XVI guillotined 1799 Napoleon First Consul

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
1840-1890	Northwest Coast Haida Indians	Painted canoes, bowls, chests	Totem poles
	The Plains	Tepee decoration Shield covers (Kiowa) Buffalo skins Clothing	
1200-1880	Navajo	Sand painting	
1800-1850	ROMANTIC Eclectic Gothic Tuscan	AMERICAN Bingham Cole Audubon Mount Peale Trumbull	Canova Ceremonial masks, figures, portraits Belgian Congo accent
	NEO-CLASSICISM Directoire (France) Greek Revival (U.S.) Federal (U.S.)	EUROPEAN David (Jacques Louis) Courbet Gericault Daumier Delacroix Corot Ingres Goya Friedrich	

Other Arts	Architecture	History
Wood crafts, carved canoes, mask marking, wooden weapons, wooden bowls, wooden food tray, wooden spoons, wooden ladles, carved horns, wooden chests, blankets, and clothing	Wooden Houses	
Ornamented animal skins — beads (glass and porcelain), quill work	Tepee	16th Century introduction of the horse (Coronado); glass, porcelain introduced by Europeans. Trade with French (Mississippi Valley) hunters, warriors.
Weaving, silverwork, blankets woven, rugs, bracelets, buttons, jewelry, turquoise		Spanish introduced domestic animals, tools, plants, and silver. 1680 Indian rebellion
Duncan Phyfe furniture Use of handmade pottery widespread in North America First Christmas card 1844 (England) Currier & Ives prints Bone China perfected in England by Spode 1805 Shaker furniture Mould blown glass Sandwich and Stiegel factories Hand woven bedspreads Scrimshaw Western leather saddles	ARCHITECTS, U.S.A. Renwick, Smithsonian Institution (1846-55) Upjohn — Trinity Church New York City 1846 Strickland — Marine Exchange Philadelphia Latrobe — Cathedral, Baltimore Mills Valentine Wickham House Washington Monument Lafaver — Gothic Churches, Brooklyn Structural and ornamental use of iron widespread (New Orleans) Cast iron replaces wrought iron in building. Balloon frame first used	1803 Louisiana purchase 1807 Robert Fulton's steamboat 1812-14 War of 1812 1837-1901 Victoria, Queen of England 1846-48 Mexican and U.S. War 1848 Karl Marx, Communist Manifesto

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
1850-1900	IMPRESSIONISM	Manet, Degas, Monet, Renoir	Degas
	Pointillism	Pissarro, Cassatt, Sisley, Seurat	Rodin
	Realists	Toulouse-Lautrec	Maillol
		Millet, Bonheur	
	POST-IMPRESSIONISM	Gauguin, van Gogh, Cezanne, Vuillard, Redon	
	Primitive	Rousseau, Bombois	
		AMERICAN: Eakins, Harnett, Homer, Whistler, Innes, Sergeant, Ryder	
		ENGLISH: Rossetti, Burne-Jones, Hunt	
19th Century	Eastern North America	Box painting	Carved masks
	Iroquois, Cree, Penobscot, Micmac, Seneca, Mohawk		

Other Arts	Architecture	History
Tiffany glass Eastlake interiors Art Nouveau — design of furniture and objects William Morris design Chautauqua movement Currier and Ives Illustrators Dove Greenaway, K. Tenniel Caldecott Pyle Rackham Photographers Brady Cook Greeting cards popular Post cards introduced	ARCHITECTS — U.S. Richardson — Marshall Field Building Chicago, 1885-87 Sullivan — Wainwright building, St. Louis 1890-91 McKim — Boston Public Library Pope — Broad Street Station, Philadelphia Bacon — Lincoln Memorial STYLES, ARCHITECTS & CHANGES Balloon frames Victorian style Eclectic Queen Anne Art Nouveau Single style Eiffel — Eiffel Tower (1889) Paxton — Crystal Palace Otis invents safety elevator Garnier — Opera House, Paris Steel skeleton with curtain walls Skyscraper developed Use of iron decreases after 1880 in favor of steel	1851 The Great Exhibition, London 1865 Lincoln assassinated 1861-65 American Civil War 1869 Opening of Suez Canal 1871 Chicago Fire 1876 Philadelphia Centennial Exposition 1886 American Federation of Labor organized 1892 Columbian Exposition, Chicago 1898 Spanish-American War
Embroidering, birchbark boxes	Long House	Confined to reservations in New York

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
1900 TO PRESENT	PRIOR TO WORLD WAR II	Picasso	Moore
		Braque	Epstein
		Gris	Lipchitz
		Duchamp	Zorach
	Impressionism	Kandinsky	Flannagan
	Post-Impressionism	Marc	Noguchi
		Grosz	Milles
	Fauvism	Munch	Bertoia
		Chirico	Nevelson
	German-Expressionism	Dali	Gabo
	Cubism	Chagall	Lippold
		Miro	Calder
	Dadaism	Klee	Arp
		Mondrian	Giacometti
	Surrealism		Brancusi
		AMERICAN	Pevsner
		Davis	Borglum
		Henri	
		Sloan	
		Homer	
		Bellows	
		Wood	
		Hopper	
		Burchfield	
		Curry	
		Feininger	
		Benton	
		O'Keeffe	
		Hurd	
		Marin	
		Blume	
		Gottlieb	
		Motherwell	
		Hoffman	
		Graves	
		Pollock	
	SINCE WORLD WAR II	Ernst	
		de Kooning	Smith, David
	Abstract-Expressionism	Lawrence	Ferber
	Pop Art	Leger	Segal
	Op Art	Kuhn	Oldenburg
		Albers	Tinguley
	Shaped Canvas	Kuniyoshi	Jones
	Minimal Art	Kingham	Judd
	Colorist	Rothko	Smith, Tony
	American Traditionalist	Gorry	Newman
		Warhol	
	Environmental	Lichtenstein	
		Indiana	
		Johns	
		Vasarely	
		Louis	
		Wyeth	
		Levine	
		Stella	

Other Arts	Architecture	History
Furniture Designers — Herman Miller — Charles Eames — Alvar Aalto — Jens Rison Glass Photographers Bourke-White Parks, Gordon Illustrators Osborne — Shahn Murch — Landau Searle — Rockwell Gwathmey — Daugherty Nitsche — d'Aulaire Ward — Slobodkin Dennis — Tudor Parrish — Wyeth, N.C. TV Illustrators Jane Sai John Hubley Don Pengelly Jewelry Kreitsinger von Neumann Husted-Anderson Renck Sutton (Richmond) Pearson Cartoonists Thurber Osborne Searle Steinberg Ceramists Leach — Sheiers Wildermain — Hara Graphics Munch — Hayter Hartung — Meeker Fabrics Herman Miller Dorothy Leibes	Wright LeCorbusier Gropius Breuer Gaudi Mies van der Rohe Saarinen Yamasaki Skidmore, Owens, and Merrill Edward Durrell Stone Neimeyer Buckminster Fuller Pei	1909 Ford began mass production of Model T 1913 Armour Show — New York City 1914-1918 World War I 1919 Treaty of Versailles 1920 League of Nations established 1929 Stock market crash 1932 Franklin D. Roosevelt became president of U.S. 1933 Hitler became Chancellor of Germany 1933 Chicago World's Fair 1939-1945 World War II 1948 Jewish state of Israel proclaimed 1949 Communists control China 1960 African nations emerged 1961 Soviet Union puts man into space 1963 President Kennedy assassinated 1965 New York's World Fair 1968 Martin Luther King assassinated U.S. Senator Robert F. Kennedy assassinated Beatle's music emerges Computer-oriented America 1970 U.S. lands first man on the moon Note: See course outline for *Twentieth Century Art and Architecture.*

APPENDIX B
AMERICAN INDIAN CULTURES

AMERICAN INDIAN CULTURES

Area/Representative Tribes	Arts	Crafts	Architecture
Far North			
Algonquin Cree Micmac Ojibwa Ottawa	Spruce root basketry Quill and painted embroidery	Snowshoe Toboggan Bows and spears	Bark tepee Bark lodge
Eastern Woodlands			
Delaware (Lenape) Erie Huron Iroquois Mohawk Mohican Massachusetts Narragansett Winnebago Cherokee Choctaw Creek Seminole Tuscarora	Corn husk mask Bead and quill clothing Cane and wicker basketry	War clubs Wampum Blow gun Birchbark Containers Canoe Corn mortar	Wigwam Long house Thatch shed Thatch dome
Plains			
Arapaho Blackfoot Cheyenne Comanche Crow Kiowa Omaha Pawnee Sioux Wichita	Beaded buckskin clothing and accessories Seed/nut jewelry Rattles	Hide shield and boat Medicine pipe Honor feather Sinew-packed bow Wood saddle dishes	Earth lodge Grass house Buffalo hide tepee

Area/Representative Tribes	Arts	Crafts	Architecture
Northwest Coast			
Chinook Haida Kwakiutl Tlingit	Copper shields and masks Totem poles Blankets Carving/wood, stone, and ivory Scrimshaw	Wooden armor and adz Fishhook Wood boxes Spoons/ladles	Plank house
California Intermountain			
Cayuse Flathead Havasupai Paiute Mohave Nez Perce Shoshoni Ute	Basketry including hats w/beads and feathers	Water basket Yew bow	Thatch hut Earth house Brush wickiup
Southwest			
Apache Navajo Papago Pima Pueblo Hopi Taos Zuni Yuma	Blankets and rugs Pottery Masks Silver, shell, and turquois jewelry Sand painting Katchina dolls Burden basket	Pottery Grind stones Gourd rattle	Adobe Hogan Brush lodge
Middle America			
Aztec Maya Olmec Toltec Zapotec	Pottery Folding book Clay figurine Feather headpiece Jewelry	Gold jewelry Grinding stone Obsidian sword Pottery Spear thrower	Pyramid Thatch hut

Area/Representative Tribes	Arts	Crafts	Architecture
Caribbean			
Arawak	Pottery (three-legged)	Hammock	Hip roof house
Carib	Shell jewelry	War club	Thatch hut
Cuna	Gold and copper ornaments		
Chibcha	Cotton cloth		
Lenca	Wooden figurines		
Andes			
Aymara	Pottery	Metal smelter	Temple
Chimu	Silver, copper, gold, and bronze ornaments	Reed boat	Masonry and thatch house
Colorado			Adobe house
Inca	Tapestry		
Uru			
Tropical Forest			
Bororo	Body painting	Wooden drums	Thatch shed
Campa	Feather and seed jewelry	Paddle	Thatch conical
Caraja	Clay figurines	Blow gun	
Jivaro	Glazed pottery		
South American Marginal Areas			
Ashluslay	Coiled basket	Bird snare	Hide and driftwood shelter
Guanaco	Body painting	Bola	Cave
Tehuelche	Tattoos		Branch hut
Yahgan			

APPENDIX C

CHRONOLOGY OF NON-WESTERN ART

A Chronological Summary of Significant non-Western Art and Artists
NEAR EAST — ORIENT (CHINA)

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
	NEAR EAST		
17th to 18th Century	*Islamic* Egypt Turkey Iran	Miniatures in texts Islamic decoration Ceramic decoration Persian painting Poem illustration	Almost non-existent
	INDIA		
	*See Chart		
	CHINA		
Prehistoric to 249 BC	Shang and Chou Period	Fragments of painting	Reliefs in stone Pottery stone
	Sui Dynasty	Wall paintings in temple caves Overlapping of shapes (trees, lotus ponds)	Carving
221-618	T'ang		Sakyamuni Buddha Clay images
Golden Age 618-906	(Ch'ang-an)	Decorative temple painting Landscape scrolls People/animal scroll Monochromatic colors Artists: Wang Wu Wu Tao-Tzu	Temple sculpture Influenced by India/Italy Temple carving

Other Arts	Architecture	History
Ivory carving Calligraphy Metal work Glass Textiles Enameling Ceramics Carpet making Gardens	The Mosque Stone/Brick Arches Towers Minarets Wooden furnishings Alhambra in Granada, Spain Mosque of Cordoba Royal Mosque of Isfahan, Persia Taj Mahal, India	622 Mohammed flees to Medina; Islam religion spreads from Persia to North Africa 644 The Koran begins 661-749 Under the nomads, capital established at Damascus 711 All western Europe Mohammedans 1055 Capital of Near East moved to Baghdad
	Cave Temples, Yun Kang Cave Burial Chambers The Great Stone Bridge	First ordered society, ruled by Asia 1050 BC Shangs overthrown by Chous Age of Confucius Shih Huangti — dictator of all China 207 BC Han Dynasty Buddhism introduced from India
Polished stone Pottery Stone tools Inscribed bones Pictographic script Bronze vessels Jade Lacquer Bronze/pottery Yueh ware	Wooden Structures Hall of Kuan-Yin Multi-Story Pagoda Stupa Monuments Wild Goose Pagoda	Trading open to other countries Religion became political 1090 Largest Buddhist structure

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
906-1127	Northern Sung	Vertical landscapes Massive mountains Artists: Tung Yuan Chu Yan Fan K'uan	Jade carvings
1127-1279	Southern Sung Hangchow	Relationship between man and nature Asymmetrical landscapes Artists: Ma Yuan Hsia Kuei Liang K'ai	
1279-1368	Yuan	Texture painting Chau Meng-fu	
1368-1900	Ming and Ching	Calligraphy in painting Journeys through landscapes Brush/ink painting Artists: Wu Wei Toi Chin Shen Chou Chi Pai-Shih	Jade Ivory
1900 –	Present	Wu C'hang – Shih Chi Pai-Shih *Western Style* Liu Hai-Su Hsu Pei-Hung Kao Chien-Fu Cheng Shih-Fu	Jade Ivory Wood Hua Tien-Yu Liao Hsinhsuen

Other Arts	Architecture	History
Calligraphy Jade Lacquers Bronze vessels Hsing Ting porcelains Lung-ch'uan celadon Porcelain Embroidery Textiles Pottery	Octagonal Pagodas Multi-caved Pagodas Temple of Heaven, Peking Tomb of Emperor Yung The Forbidden City	906 Tang dynasty fall Civil wars numerous 1127 China capital moved to south (Hangchow) Zen religion dominant 1279 Sang dynasty destroyed by Kublai Khan 1368 Downfall of Yuan 1644 Ching Dynasty 1887 Chiang Kai-Shek born 1912 Nationalist Revolution 1949 Communism
	WESTERN INFLUENCE	
Wood Cuts Lu Hsun Lacquers Textiles Pottery	WESTERN INFLUENCE 1949 Chinese Communist Architecture 1959 Great Hall of the People	1912 Nationalist Revolution 1949 Communism

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
AD 300	Ltomon and Suiko	Doors of cabinets	Figurines Haniwa sculpture
700	Nara, early Heian	Tempera circle murals Painting on cloth	Bronze shrines
1710-78	Latter Heian (Fujiwara)	Fan painting Artists	
1898-1185		Takayoshi Yamato-e	
1185-1392	Kamakura	Horizontal scroll painting	Unkei painted wood sculpture
1392-1573	Ashikaga	Monochrome landscapes e.g., Mu Chi "The Four Seasons"	Lost importance
1575-1614	Momoyama	Gold Leaf scrolls Artists: To Haku Kano Sanraku Sotatsu	
1600-1868	Tokugawa	Sotatsu painting	
1700 through 19th Century.		Genre painting Wood blocks Artists: Mononobu Harunobu Kofyusai Buncho Hokusai Hiroshige	

Other Arts	Architecture	History
Carved pottery	Wooden architecture (earthquake resist)	395-427 Reign of Nintoku 552 Acceptance of Buddha
Bronze mirrors Lacquer objects Textiles Enamel wares	Lack of stone Shinto shrines Tea houses	673-685 Chinese tank style developed 1185 Civil wars 1392 Zen Buddhism religion 1336-1568 Military dictatorship
Pottery Calligraphy	Places Nagoya castle Domestic architecture	
Woodblock Woodblock prints Gardens		

RUSSIAN ART

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
1188 to 1530	Byzantine	Icon painting, "Our Lady of Vladimir" Frescoes "Church of St. George" Artists: Andrei Rubley "The Old Testament Trinity" Theophanes Dionisi "The Crucifixion"	Carved wood sculpture Cast bronze "St. George" Ermolin 1480
1530 to 1700	Moscow or National	Icon painting (Native customs) Diminutive Icons Artists: Proropu Chirin Nikofor Istomas Savin	Carved bone
1700 to 1917	Petersburgian or European	Wall and ceiling painting Portraits/Landscapes Ivan Argunov A.P. Losenko Fedor Rorotov V. Borovikovski Karl Bryvllov Surikov Redin Konchalovski Cubist Paintings Expressionists Abstract, Non-Objective Art	Rastrelli 1724 "Peter the Great" Fetor Shubin 1772 "Count A.G. Orlovski" Baron Klodt 1839
1918	The Soviet Period	Wassily Kandinski Kazimir Melavioil Marc Chagall Vladimir Tatlin Naum Gabo El Lissitzki Pevsner Social Realism Gavrill Gorelov Sergei Gerasimov Ark Adi-Plactov	Farmers, Labor "Worker and Woman Collective Farmer" Vera Mukhina

Other Arts	Architecture	History
Mosaics, cloisonne Enamel jewelry	Russian Orthodox Churches Kiev: Desiatnnaia Church Cathedral of St. Sophia Church of Assumption Cathedral of St. Dmitri	13th Century Mongol invasion 1240 Novgorod, Center of Culture 1453 Fall of Constantinople 1478 Moscow annexes Novogorod 1480 Overthrow of Mongol rule 1533-84 Reign of Ivan IV, the Terrible
	Cathedral of the Annunciation Church of the Intercession of the Virgin Bell Tower of Ivan the Great	1703 Foundation of St. Petersburg Peter the Great 1741-62 Reign of Elizabeth 1757 Academy of Fine Arts
Embroidery Silver bowls Furniture Copper		1762-96 Reign of Catherine the Great 1812 Napoleon invades Russia
	The Winter Palace, St. Petersburg The Bolshoi Theater, Moscow The Admiralty, St. Petersburg	1917 Outbreak of the Revolution 1953 End of Stalin Era
Writing Stage design Illustration Graphic arts Chalices Steel furniture Porcelain Textiles	Urals Pavilion, Moscow Stalinist Architecture Chechulin Rostkovskii	

ART OF INDIA

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
BC 3000 1300	Prehistoric		Stone
1500 900	Vedic Age (Indo-Aryans)		Bronze figures of Buddha
500	Epic Age	Wall paintings	Human figures carved out of stone
321 184	Mauryan Age		
AD 120 1500		Miniature paintings of life and Hindu legends	700 Moslems introduced new motif for decoration: semi-precious stones in marble 845-1735 high and low relief sculpture Sculpture resembles iron castings
1800 to present		Colored illustration Impressionist influences on artists: Bendre, Kalyan Sen, Joshi, etc.	Rodin's influence on India's artists: Prodosh, Dasgupta, etc.

	Architecture	History
	Mud huts Baked brick	India derived from the word Sindu (waterway). Harappa, Mohenjo-Daro (chief cities) Techniques and crafts influenced by Sumeria and Egypt
	Mud huts/bricks	Sanskrit literature — religious hymns called the "Vedas"
	Temples	
	Mud huts/bricks Temples	Development of the caste system 800-600 Upanishads (session) series of prose Mahabharata series of prose Development of Hinduism "Rajah" Hindu leader
	Temples (Stupas) Sanctuaries carved out of rock imitating wood	563-485 Gautama Buddha (Enlightened One) 326 Invasion by Alexander the Great 272-232 Emperor Asoka (Maurya dynasty) Sanchi and Karle — Location of the great monuments to Buddhism
	750-800 AD Development of the Hindu Temple Vishnu	120 Scythians conquered India
	1634 Developed "Taj Mahal," one of the most striking temples in the world	320-500 Gupta Dynasty "Golden Age"; rebirth of the Sanskrit
		846-1173 Chola dynasty 1022-1342 Hoysala dynasty 1336-1565 Vijayanagan 1420-1736 Najak 1500 Invasion by the Moguls
	Le Corbusier's influence on India's architecture: Chandigarh, East Punjab, villas at Ahmadabud	

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
	Western Sudan Bambara Dogon Mossi Bobo Senufo		Wooden human figures Fertility fetishes Wooden masks
	Atlantic Coast Bijogo Baga Mende	Painted figures Painted masks	Sculptured dolls, wooden spoons, wooden masks Wooden masks, Minseteb statues (polished black male/female) Fertility statues
	Dan-Kran		Animal masks (Natural, abstract Cubist)
	Bassa		Wooden spoons Lost wax sculpture
	Guinea Coast Baule (Ivory Coast)		Human/animal head masks Standing figures Carved utensils
	Guro		Long wooden masks
	Ashanti		Gold masks Relief sculpture Wood figures
	Dahomey		Brass casting Wood carving

Other Arts	Architecture	History
Jewelry		
		1700 Migrated from the Niger region, became Moslemized; by West Guinea and Sudan
Toy dolls		
Brass bracelets		
Metal work (brass-bronze)		11th Century Ashanti migrated from Ghana 16th Century the slave coast develops; European-African trade opened 17th Century Kingdom of Dahomey established 1873-74 Ashanti War with Britain 1888-1893 Wars between Dahomey and France 1901 Annexed by Great Britain
Gold plate metal work		
Bronze Brass Gold Dishes Textile applique Furniture Pottery		

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
	NIGERIA Yoruba		Bronze and terra cotta figures Wood sculpture
	Nok		Old Ife figures Terra cotta
	Ife	Painted sculpture	Terra cotta Bronze figures Stone carvings Bronze portraits
	Benin	Artist: Ben Enwonwu	Bronze casting Ivory carvings Wood sculpture Wood masks
	Niger to Congo Ibo	Painted sculpture Painted clay	Cubist masks Clay sculpture masks
	Ijo Iboibo Ekoi Cameroons Fang Yaunde Koko Kota Ogowe	Painted masks	Wood carving Human masks

Other Arts	Architecture	History
Iron work Tin work		Influenced by Sudan Islamic culture spread to Africa 1897 British Army expedition discovers Benin bronzes 1910-1957 Ife arts discovered 1933 Stone sculptures discovered
Foot stools Tin work		
Ornamental vessels		
Foot stools Ceramics (dishes, pipe bowls) Metal Lost wax castings Jewelry Relief ivory carving		

Dates	Periods, Styles	Painters and Paintings	Sculptors or Sculpture
	THE CONGO		
	Kongo		Naturalist/Cubist sculpture
	Bwende-Bembe		Tatooed relief masks
	Teke		Wood masks
	Yaka		Raffia masks
	Suka		
	Pende		
	Bunda		
	Kuba	Painted masks	Animal masks
			Wooden figures
	Bena-Lulua		Bongotols (oil sand paint)
	Basala		
	Luba		Demas Nwoko
	Songe		Ben Enwonwu
	Chokwe		Vincent Kofi
	Bembe		Sidney Kumald
	Rega		
	Manglietu		
	Azande		
	CONTEMPORARY	Ibrahim El Salahi	
		Shunder Boghassian	
		Demas Nwoko	
		Valente Malangatana	

Other Arts	Architecture	History
Weaving Smithing Tanners Music Dance Tools Weapons Textiles Embroidery Ivory Pottery Ceramics *Drawing* — Salahi *Calligraphy* A. Shibrain *Lino-cuts* H. Owiti A. Fabienmi *Etching* Twins seven-seven	Housing is temporary and made from local materials. Grass and reed huts were either conical, domed, or rectangular. Mud and stilt huts in other areas	Kongo and Kuba tribes from Gabon dominate the area. Christianity introduced by the Portuguese in 1490 with the baptism of the King of the Congo, Joao I. 1548 John II of Portugal sends Jesuits to the Congo. 1550 Mbali, capital of the Congo, becomes San Salvador. 1580 Philip II of Portugal sends Carmelites to the Congo. 1713 Treaty of Utrecht controls slave trade. 1885 Independent state of the Congo